

Public Domain Songs

Part V

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

C
 ore
 ① Eb7 ② E60 ③ Eb7/Eb
 Tenor for Two Lead Sheet
 Eb7
 I'm dis-con-tented with

④ Ab/Eb ⑤ Ab/Eb Eb7
 home that air-rented no I have invented my

⑥ Ab(A) C7+ ⑦ Fm G7/C
 own. star-litg this place in a

⑧ Bm7 C7 ⑨ Fm7
 lover's oasis where life weary done in an-

⑩ Fm A67 ⑪ D^b Eb7/D^b
 - known. far from the cry of the

⑫ Ab/C D^b/F ⑬ D^bm/F^b
 ci- ty — where flowers pret- ty — cover the

00 years of pop. music 1920s, Vol. 1, p. 250 Youman / Caesar
 Original blue

14 C Bb7 Tea for Two Lead Sheet
15 Ab/Eb Eb7

stream. Co-my to ride in, to

16 Ab/Eb Eb7 17 Ab/Eb

live ride by ride in, don't let it abide in my

18 Ab Eb7/D6 E7/D F7/Eb 19

dream.

19 Bbm7 Eb7 20 Bbm7 Eb7

Picture you up - on my knee just

21 AbD Ab6 22 AbD

tea for two and two for tea; just

23 Bbm7 Eb7 24 Bbm7 Eb7

me for you and you for me a -

Original Blue

3 C
 25 *Tea for Two*
 26 *alone.*

27 Dm⁷ G⁷ 28 Dm⁷ G⁷
No-bo-dy near me to see me or hear me, no

29 C^Δ C⁶ 30 C^Δ C⁶
friend or ne-la-tion on weekend vacation, we

31 Dm⁷ G⁷ 32 Dm⁷ G⁷ G⁷⁺
won't have it known, dear, that we own a tel-e-

33 C E^{b7} 34 B^bm⁷ E^{b7}
- phone, dear, Day will break and

36 B^bm⁷ E^{b7} 37 A^bΔ A^b6
you'll a-wake and start to bake a

④ C
 ③8 *Tea for Two*
 AbΔ Ab6 (39) Bbm7 Eb7
 sugar cake for me to take for

④0 Bbm7 Eb7 (41) CΦ (42) F7
 all the boy to see.

④3 Bbm Φ (44) F7
 we will raise a family, a

④5 Eb° (46) Dbm
 boy for you, a girl for me. Oh,

④7 Ab EbΔ+ (48) EbM Eb7
 can't you see how happy we would

④9 1. Ab Fm6 (50) Eb E7 F7
 be.

$$Eb\Delta = Eb G B D^b = G^b \#5$$

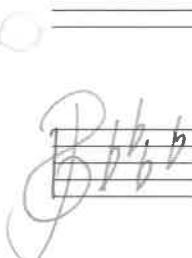
5

51

Tea for Two

Eb7+ (52) Ab

2. A D^b



Original blue



„STAR“ - 12 Systeme Wz. ges. gesch.®

¢ *Toot Toot Tootsie, Goo'bye* Lead Sheet 1

1. C | 2. C | 3. D7 | 4. Am7 D7 | 5. G7 |
 6. C | 7. C | 8. C | 9. C | 10. CA C#° |
 11. Dm7 | 12. G7 | 13. G7 | 14. Dm7 G7+ |
 15. C | 16. Dm G7+ | 17. C | 18. C |
 19. D7 | 20. Am7 D7 | 21. G7 | 22. G7 | 23. C9 |
 24. C9 | 25. F7 | 26. F7 | 27. F7 | 28. F7 |
 29. C | 30. C | 31. C | 32. C | Eb° G7 |
 33. C | 34. C | 35. D7 | 36. Am7 D7 |
 37. G7 | 38. G7 | 39. C6 | 40. Dm7 Db7 |
 41. C6 | 42. C6 |

100 Years of Pop. Music, Vol. 2, p. 281. Work and Music: Gus Kahn,
and Suk Yintz. © 1922 (Renewed 1950).
„STAR“ - 12 Systeme Wz. ges. gesch.® Ernie Erdmann, Dan Russo ↑

11

When You're Smiling Lead Sheet

C B♭

4 F7

5 B♭D D♭ F7 F7

7 B♭

8 A7

9 Dm

10 D♭t

11 F⁶/C

12 G⁹/G

13 G⁷/D♭

14 F

F♯^o

14 G7

15 F7

16 F7

Refrain

17 Refrain B♭

18 B♭

19 B♭A

2 When you're smiling Lead Sheet
20 B♭4 B♭ | 21 G7 G7 |

23 Cm | 24 Cm | 25 Cm |

26 Cm | 27 Cm7 | 28 Cm7 |

29 F7 | 30 F7+ | 31 B♭ | 32 B♭ B♭0 B♭ |

33 B♭7 | 34 B♭7 | B♭7/F♯ | 35 E♭/G | F♯/G |

36 E♭/G | F♯/G | E♭/B♭ | 37 C7 | 38 C7 | C9 |



11* C You Took Advantage of Me head sheet
 Eb E^o (18) Bb7

17 D b^b C ||: F F F F | F F F F | F F F F |

19 D b^b Eb E^b^o (20) Fm7 Bb7 E^b^o

21 D b^b Eb E^b⁷ (22) Ab

23 D b^b Eb E^b⁷ Bb7 (24) Eb B7 Bb7

25 D b^b Eb (26) Bb7

27 D b^b Eb E^b^o (28) Fm7 Bb7 E^b^o

*Verse not included! Rodgers and Hart, a
 Musical Anthology o 248. "STAR" - 12 Systeme Wz. ges. gesch. © 1928
 Original blue

& You Took Advantage of Me Lead Sheet
F^b E^b F^b G^b A^b

Handwritten musical score for piano. The score consists of two staves. The left staff starts with a common time signature, followed by a key signature of B-flat major (two flats). The right staff begins with a key signature of A-flat major (one flat). Measure 29 (left staff) contains a single note followed by a measure repeat sign. Measure 30 (right staff) begins with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The score concludes with a final measure consisting of a half note, a quarter note, a eighth note, and a sixteenth note.

Handwritten musical score for measures 31 and 32. The score is on five-line staff paper. Measure 31 starts with a B-flat major chord (B-flat, D, F) indicated by a circled '31' and a B-flat key signature. The melody consists of eighth notes: B-flat, E-flat, E-flat, B-flat 7th. Measure 32 starts with a circled '32' and an E-flat major chord (E-flat, G, B-flat). The melody continues with eighth notes: E-flat, G major (G, B, D).

Handwritten musical score for guitar. Measure 33 starts with a C major chord (C, E, G) followed by a D7 chord (D, G, B, E). Measure 34 begins with a 3/4 time signature and a G7 chord (G, D, B, E), followed by a C7 chord (C, G, B, E).

A handwritten musical score for piano. Measure 35 starts with a treble clef, B-flat key signature, and common time. It contains a single eighth note followed by a fermata. Measure 36 begins with a bass clef, F major key signature, and common time. It features a bass note, a fermata, and a half note. Measure 37 starts with a treble clef, B-flat major key signature, and common time, containing a single eighth note.

A handwritten musical score for guitar. The score consists of four measures. Measure 1 starts with a C major chord (C, E, G) indicated by a circled '37'. Measure 2 shows a D7 chord (D, G, B, F#). Measure 3 shows a G7 chord (G, B, D, A), with the circled '(38)' above it. Measure 4 shows a C7 chord (C, E, G, B). The score is written on a single staff with a common time signature.

Handwritten musical score for piano. Measure 39 starts with a B-flat major chord (B-flat, D, F) followed by a bass note. The key changes to F major (F, A-sharp, C) indicated by a circled 'F7'. The measure ends with a bass note. Measure 40 begins with a B-flat major chord (B-flat, D, F), followed by a bass note. The key changes to B-flat minor (B-flat, D, F) indicated by a circled 'Bb7'. The measure ends with a bass note. The score continues with a repeat sign and two endings. Ending 1 (circled '40') shows a B-flat major chord (B-flat, D, F), followed by a bass note. The key changes to F minor (F, A-sharp, C) indicated by a circled 'Fm7'. The measure ends with a bass note. Ending 2 shows a B-flat major chord (B-flat, D, F), followed by a bass note.

3 | C You Took advantage of Me Lead
 41 | Eb E^o (42) B^{b7}



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